

>>OYESILE OLUFEMI SUNDAY<<



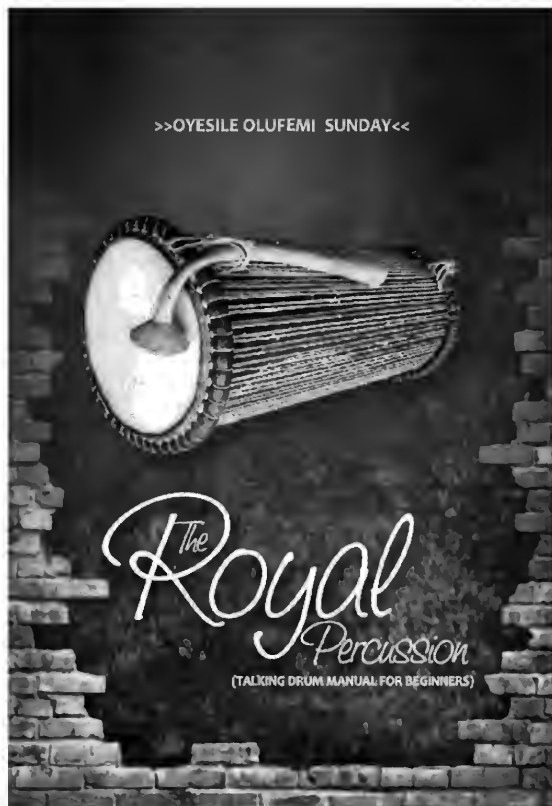
The author is a native of Ogun State born into the family of Oyesile with an aspiration to be a great drummer from the tender age.

He had been opportuned to study Integrated Science (DM) in education and also had been privileged to play with several bands and churches.

He had also gone for shows in different states and was known nationwide as an "Immaculate player"



The Royal Percussion
(TALKING DRUM MANUAL FOR BEGINNERS)



I want to appreciate God for the divine idea and also his heavenly support towards the success of these book.

Also kudos to my parents(Mr& Mrs. oyesile) who had endured since when I had left them to run my own self discovered ministry. Also thanks to my father in Ibadan Mroluseye Gabriel olanrewaju for his advices towards ambition. Want to say thanks to you all.

Appreciation/forewardIntroduction to the talking drumTalking drum careTalking drum postureTips to talking drum playingUnderstanding the talking drum sol-fa (Ami)Hand training techniquesThe rhythm formationSimple woro& highlife rhythmsProverbs and rhythm

The talking drum serves as an instrument which is classified under the percussion instrument and it also add flavor to various occasions.

The talking drum serves as one of the best Yoruba instrument which is acceptable all over the world through the inclusion of Juju and Fuji music in the foreign countries and national music world wide.

The drum is made from different materials which can be found in the land of the living. Such as (i) Wood (ii) goat skin (iii)Leather and cloth or tick tread.

FUNCTION OF EACH PART

1. The wood (Odo):- it has a cylindrical shape with two faces which the goat skin is fixed.
2. Goat skin (Awo):-It is use for the side and also the face of the drum, even for the tread used for face.
3. Leather (Egi):- It is used for the tip of the

drum and hold the goat skin.

4. Tick cloth(Aso):-It is used to tack the leather with the goat skin on the face of the wood.

THE USES OF THE INSTRUMENT

- For sending message.
- At the palace.
- For occasion.
- For cultural display.



- The talking drum must be sun dried at least for 30 minute every day.
- The talking drum must be hanged on the wall and not placed on the floor.
- When the side line leather is dirty it should be clean with stone.
- The cloth should be washed to keep it clean.
- It should be tied with the thread to soften before playing.
- Get a small bag to put the drum when going out to avoid face breakage.



**TALKING DRUM
POSTURE**

Step 1:- put the towel side on your shoulder while a faces is at the front while the other face is at the back.



Step 2:- make sure the line side is under your arm pit.



Step 3:- place the fingers at the tip of the front face

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Step 4:- Hold the playing stick with your right hand or left hand as convenient.

Note- you use your armpit to press the goat skin line to get a reasonable sound.

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TIPS TO TALKING DRUM PLAYING

SOLFA

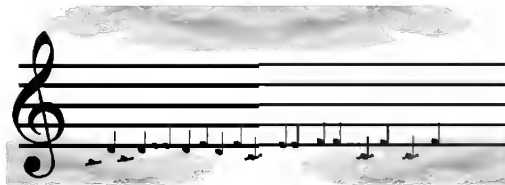
The talking drum is played with three aspects of the Yoruba culture.

- The language (oro)
- The proverb (owe)
- The sol-fa (Ami) do, re, mi



LANGUAGE

It is the spoken words of the Yoruba are which can be used for making rhythms. E.g. olorun mi jowo re, mi, re, re, do



PROVERBS

It is the Yoruba expression used for a coded discussion, and can be used for the beginning of a beat. Ase se tun se (do, re, do, re, mi, mi, re) bi aba se yi tan (mi, re, mi, do, mi, mi) a o tun se mi si (mi, mi, do, mi, do, re)

SOLFA

The solfa is the note of the spoken words. Ade (re, mi)





To play 'do' you will not press the side line at all and tap slightly.



To play 're' you will have to press the line leather a little and tap slightly.



To play 'mi' you will have to press the side line leather completely and tap slightly.



Step 1:- You will start by playing do, re,mi one after the other in a very slow manner.



Step2:- You will start to play do, re, mi faster with a clear tune.



Step3:- You will identify the tune, and understand the right hand placement.

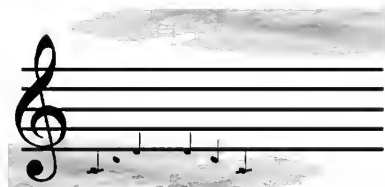


Step4:- You will move the note downward by playing mi, re, do slowly.



Step5:- You now play the mi, re, do faster than before with a clear tune.

The Royal Percussion



Step6:- you now play the notes upward and downward.

do, re, mi

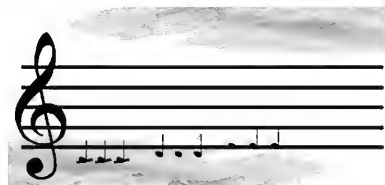
mi, re, do

Step7:- You then play the note as follow

do,do,do

re,re,re

Mi,mi,mi



The Rhythm Formation



Step1:- Play the solfas below together with a metronome.

Do, do, do

Re, re, re

Mi, mi, mi

You play down alone.

The Royal Percussion



Step2:- play the note upward.

Mi, mi, mi

Re, re, re

Do, do, do

Note:- You need to practice the exercise and get it correctly.

SLOW RHYTHM EXERCISE



- (1) do, do
re, re
mi, mi

The Rhythm Percussion



- (2) Re, re
Do, do
Re, re, re,
Do, do



- (3) Mi, re, do
Mi, mi, mi



- (4) Re, mi, re
Do, do

EXERCISE

- Make ten rhythm
- Draw the notes on the treble clef

PLAYING SKILLS

- * You need to learn how to strike.
- * Always maintain your rhythm
- * Learn how to improvise into your rhythms.
- * Ensure clarity in your tune.
- * Be consistent.



HIGHLIFE

1. Re, re re, re, re, mi
Do, do, do, do, mi
2. Do, re, do, do
Mi, mi, mi
3. Do, re, do, re, mi
Re, mi, re, re, do
4. Mi, mi, mi, mi, re, mi, do, do
Do, re, mi, mi, re, mi, do, do

WORROR

1. Do, mi, re, re
Re, re, do, mi, re, re
2. Re, re, do, mi
Do, mi, re, re,
Do, mi
3. Re, re, re, mi
Do, mi, do, mi



- A. Ko se hun Kankan
ti,olorunobado,mi,do,re,re,do,re,mi,re,re,r
e
Ko se hun Kankan tido,mi,do,re,re,do.
Rhythm:-alantado,do,re
Alanta do, do,re
- B. olorunoba , ibare,mi,re,re,re,do,do
iba baba mi do, do, re, re, do, re
- C. rhythm:- a ibare,mi,re,re,re,do,do
iba baba mi do,do,re,re,do,re
iba do,do
- D. ma fi nipenimi,re,re,re
ma fi eyanpeyanjo mi,do,do,do,do,mi
rhythm:-jojo mi jo mi,mi,re,do
eminimoniilu mi do,re,re,do,do,mi
berejo do,do,re
berejoo do,do,ree

The proverbs are combine with the language to make agood beat.